

SHERRIE TUCKER

Professor, American Studies
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EDUCATION

Ph.D. History of Consciousness, University of California, Santa Cruz, 1999
M.A. Women's Studies, California State University, San Francisco, 1994
M.A. Creative Writing California State University, San Francisco, 1992

ACADEMIC POSITIONS

University of Kansas, Lawrence, KS
Professor, American Studies, August 2013 – Present
Courtesy Faculty, Women, Gender, and Sexuality Studies, 2013-Present
Courtesy Faculty, School of Music, 2020-Present
Associate Professor, American Studies, 2004 - August 2013
Assistant Professor, American Studies, 2001 - 2004
Hobart and William Smith Colleges, Geneva, NY
Assistant Professor, Women's Studies, 1999 – 2001

INVITED VISITING POSITIONS

Visiting Researcher, Rensselaer Polytechnic Institute, Troy, NY, Fall 2017
Louis Armstrong Visiting Professor of Jazz Studies, Columbia University, New York, NY, 2004 - 2005

RESEARCH

PUBLICATIONS

Book Manuscript Submitted/Accepted

(Book) Editorial Collective (facilitator and member), *Improvising across Abilities: Pauline Oliveros and the Adaptive Use Musical Instrument* submitted to Music and Social Justice Series, University of Michigan Press (Accepted for publication December 2021).

Books

Dance Floor Democracy: The Social Geography of Memory at the Hollywood Canteen. Durham: Duke University Press, 2014.

Big Ears: Listening for Gender in Jazz Studies, co-edited by Nichole T. Rustin and Sherrie Tucker. Durham: Duke University Press, 2008.

Swing Shift: "All-Girl" Bands of the 1940s. Durham: Duke University Press, 2000.

Book Chapters Submitted/Accepted (select)

"AUMI Development and Developers: The DLI Years (2007-2012)." In *Improvising across Abilities: Pauline Oliveros and the Adaptive Use Musical Instrument*, University of Michigan Press. (Submitted/Accepted).

Jim Barnes, Kip Haaheim, Ray Mizumura-Pence, Sherrie Tucker, and Ranita Wilks, "There's No Place Like AUMI: Building a Community Partnership in Lawrence, Kansas In *Improvising across Abilities: Pauline Oliveros and the Adaptive Use Musical Instrument*, University of Michigan Press. (Submitted/Accepted).

Michelle Heffner Hayes and Sherrie Tucker, "Sending and Receiving: AUMI Bodies and Dance Improvisation (1976-2021)." In *Improvising across Abilities: Pauline Oliveros and the Adaptive Use Musical Instrument*, University of Michigan Press. (Submitted/Accepted).

Book Chapters (Select)

- “Jazz History Remix: Black Women from ‘Enter’ to ‘Center’.” In *Issues in African American Music*, edited by Portia Maultsby and Mellonee Burnim. New York: Routledge. 2016. 256-269.
- Tucker, Sherrie, Jaclyn Heyen, Christine Sun Kim, Leaf Miller, Pauline Oliveros, Neil Rolnick, Clara Tomaz, and David Whalen. 2016. "Stretched Boundaries: Improvising Across Abilities." In *Negotiated Moments: Improvisation, Sound, and Subjectivity*, edited by Ellen Waterman and Gillian Siddall. Durham, NC: Duke University Press. 2016. 181-198.
- “It Don't Mean a Thing if it Ain't in the History Books.” In *Keeping Time: Readings in Jazz History, 2nd Edition*, edited by Rob Walser. New York: Oxford University Press. 2014. 111-118. (Reprint)
- “Deconstructing the Jazz Tradition: the Subjectless Subject of New Jazz Studies.” In *Jazz/Not Jazz: The Music and its Boundaries*, edited by David Ake, Charles Hiroshi Garrett, and David Goldmark. Berkeley: University of California Press. 2012. 264-284. (Reprint)
- Rustin, Nichole T., and Sherrie Tucker. “Introduction.” In *Big Ears: Listening for Gender in Jazz Studies*, edited by Nichole T. Rustin and Sherrie Tucker. Durham, NC: Duke University Press. 2008. 1-28
- “‘But this Music is Mine Already!’: White Woman as Jazz Collector in the Film, New Orleans (1947).” In *Big Ears: Listening for Gender in Jazz Studies*, edited by Nichole T. Rustin and Sherrie Tucker. Durham, NC: Duke University Press. 2008. 235-266.
- “Telling Performances: Jazz History Remembered and Remade by the Women in the Band.” In *Unequal Sisters: A Multicultural Reader in U.S. Women's History*. 4th ed. New York: Routledge, 2007. 466-477. (Reprint)
- “Jazz.” In *African American Music: A History*, edited by Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge. 2006. 528-541.
- “Bordering on Community: Improvising Women Improvising Women-in-Jazz.” In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*, edited by Ajay Heble and Daniel Fischlin. Middletown, CT: Wesleyan. 2004. 244-267.
- “When Subjects Don't Come Out.” In *Queer Episodes in Music and Modern Identity*, edited by Sophie Fuller and Lloyd Whitesell. Champaign: University of Illinois Press. 2002. 293-310.

Journal Articles (select)

- “Grafting and Other Ramifications: Improvisation in the Liberal Arts,” co-authored with Michelle Heffner Hayes. *Critical Studies in Improvisation/Études critiques en improvisation*, 13(1) (2020). <https://www.criticalimprov.com/index.php/csieci/article/view/5818>
- “AUMI-Futurism: The Elsewhere and ‘Elsewhen’ of (Un)Rolling the Boulder and Turning the Page,” co-authored with Kip Haaheim, Jesse Stewart, and Pete Williams. *Music and Arts in Action.*, 6(1) (2017): 21. <http://musicandartsinaction.net/index.php/maia/issue/view/15>
- “The Adaptive Use Musical Instrument (AUMI): A Useful App for Inclusive Practice,” co-authored with Abbey Dvorak. *Imagine: Music Therapy*, 8(1) (2017): 48-50. https://issuu.com/ecmt_imagine/docs/imagine_8_1_2017/48
- “A Conundrum is a Woman-in-Jazz: A Century of Improvisations on the Categorical Exclusions of Being Included.” In *Darmstädter Beiträge zur Jazzforschung 14. Gender and identity in Jazz*, ed. by Wolfram Knauer. Germany: Wolke Verlag Hofheim, (2016): 241-262.
- “Where is the Jazz in Jazzercise?” *Women and Music: A Journal of Gender and Culture* 19 (2015): 18-26.
- Barg, Lisa, Tammy Kernodle, Dianthe Spencer, & Sherrie Tucker. “Introduction from the Melba Liston Research Collective.” *Black Music Research Journal* 34(1) (2014): 1-8.
- Hairston-O’Connell, Monica, and Sherrie Tucker, “Not One to Toot Her Own Horn: Melba Liston’s Oral Histories,” *Black Music Research Journal* 34(1) (2014): 121-158.
- “Swing: from Time to Torque (Dance Floor Democracy at the Hollywood Canteen),” *Daedalus: Journal of the American Academy of Arts & Sciences* 142(4) (2013): 82-97.
- “Beyond the Brass Ceiling: Dolly Jones Trumpets Modernity in Oscar Micheaux's Swing!” *Jazz Perspectives* 3(1) (2009): 3-34.
- “When Did Jazz Go Straight?: A Queer Question For Jazz Studies.” *Critical Studies in Improvisation/Études critiques en improvisation* 4(2) (2008).